

SCL — SOUNDTRACK CORRESPONDENCE LIST.

LURAS RENDALL, RPD 400, VINEYARD HAVEN, MA 02560 USA

NEWSLETTER #6, NOVEMBER 1990

FIRST WORD

First of all, go to the last section of this newsletter. Do it right now. Read it yet? It's true, as far as I know. I don't know what else to say, but my heart goes out to Howard's friends (which I hope we all were) and family. **SCORE:** This is Andy Dursin's publication of member reviews--American members received it last month, overseas members should receive it with this newsletter. Andy is doing a giant service by typing up the member reviews, but he hasn't received any so far (I know some of you are writing them up). Please send your reviews in, and follow the submission guidelines set in his newsletter: three to four sentences (within a paragraph), mention anything special if it's not a current release, review anything you want, and put a letter grade on (A to F). 'Score' is for you, your space to talk about soundtracks since I'm too busy just trying to coordinate this club. Use it. **TRIBUTE:** Amer Khalid has suggested a tribute to Leonard Bernstein, and I'll print anything that anyone wants to say about the great conductor. Also, if anyone wants to say anything about Howard, I'll be glad to include it. **PEN-PALING:** Is there any of this still going on? I've been wanting to establish actual pen-pal listings for some time--would anyone want to coordinate this? This was originally a pen-pal club, but it now seems to be just a newsletter. One of the things about this club, though, is that everyone can do what they want, so if you want to pen-pal or not pen-pal, it's fine with me. **MEMBERSHIPS:** I've been trying to determine for some time how these would be done. Here's what I've got so far: For people already members, your name will be listed forever. The only way it'll come off is if you tell me to do so, or, as I am now forced to consider, in the event of death. For new members, I'll await your consent and then put your name on. **STING MUSIC GUIDE:** I have yet to type this up, due to some four million or so other things I have to do nowadays. **NEW MEMBER:** Philip Topping of Northern Ireland has joined, our first (to my knowledge) member with an interest in the rock side of film scoring. Welcome aboard, Philip. And **CONGRATULATIONS** to Andy Dursin for his letter published in *Starlog* 161.

SCL MEMBERS

Terry Broz, 3316 Fallowfield Drive, Falls Church, VA 22042 USA

Angel Luis Santana Díaz, 221-C Calle #6 St. Just, Trujillo Alto, Puerto Rico 00760 (USA?)

Michelle Drayton, Fl/2 10 Atlas Road, Springburn, Glasgow G21 4TE, Scotland - GREAT BRITAIN

Andy Dursin, PO Box 846, Greenville, RI 02828 USA

Mark A. Ernst, PO Box 82, Canterbury, NH 03224-0082 USA

Mark W. Hamilton, House #25 Rm #4, Cathedral Campus, Dillistone Court, St. James Road, Liverpool L1 ENGLAND

Francel Diaz Lefero, Av. Rio Churubusco #417, Col. Unidad Modelo 109090, Mexico D.F., MEXICO

Montserrat Andreu Marín, 4 Escalotes, 9-B, 08190 - Sant Cugat Del Vallès, (Barcelona) - SPAIN

Raymond Santoro, 34 Orchard St., Holley, NY 14470 USA

Carlos Silva, 43 Tower House, 75A Von Brandis St., Johannesburg, REPUBLIC OF SOUTH AFRICA

Steven Speed -- address unclear at present

Michael Thompson, PO Box 432, Maitland, 2320, N.S.W. Australia

Philip Topping, 148 Ulsterville Park, Portadown, Co. Armagh, N. Ireland BT63 5HD, GREAT BRITAIN UK

Amer Khalid Zahid, 184/0 Block 2, P.E.C.H.S. Kharachi-29, PAKISTAN

CURRENT SCORES

From the Sunday, October 28 New York Times: GoodFellas-?-Atlantic, Vincent & Theo-Gabriel Yared, Graffiti Bridge-Price-Paisley Park/Warner Bros., White Palace-George Fenton-Varèse Sarabande, Jacob's Ladder-Maurice Jarre-Varèse Sarabande, Reversal of Fortune-Mark Isham, Maiting for the Light-Michael Storey, Memphis Belle-George Fenton-Varèse Sarabands, Dances With Wolves-John Barry-Epic, Listen Up, The Lives of Quincy Jones-Music by Quincy Jones, Supervised by Arthur Baker, Leningrad Cowboys Go America-Mauri Sumen, The Nasty Girl-?, Tune In Tomorrow-Music by Wynton Marsalis, Supervised by Peter Afterman and Diane DeLouise Wessel-Colombis, The Hot Spot-Jack Nitzsche-[soundtrack label was illegible], Avalon-Randy Newman-Reprise, Henry and June-?, Marked For Death-James Newton Howard-?, Sibling Rivalry-Jack Elliot, To Sleep With Anger-?, Sonny Boy-?, Postcards From the Edge-Carly Simon, Quigley: Down Under-Basil Poledouris-Intrada, C'est La Vie-Phillip Sands, The Man Inside-Tangerine Dream, Pacific Heights-Hans Zimmer-Varèse Sarabande, Miller's Crossing-Carter Burwell, Graveyard Shift-Anthony Marinelli, Fantasia[re-release]-original tracks conducted by Leopold what's-his-name restored, Mr. Destiny-?, White Hunter, Black Heart had music by Lenny Neihaus. Also, the New York Times I took this listing from happened to have a lengthy Elmer Bernstein article.

GOOD SOUNDTRACK STORES

Since this section has basically been the same for the past six months, I thought we could do in-depth reviews of specific dealers, to assist in ordering from them. I'd like to start with my favorite soundtrack store, Movie Boulevard. Even though it's hard to order overseas, Movie Boulevard makes it worth it. First of all, a note: they've relocated once again, and their new address is 5, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND. Phone number remains (0532)422888, and they have a fax number, (0532)438840. Hours are Mon-Sat 10:00AM to 5:30PM, England time. An answering machine can accept orders outside of these hours, but that's not recommended, as a soundtrack can often be out-of-stock for several weeks. If the soundtrack is in stock, you'll have it in a week, almost guaranteed. Selection is incredible, with tons of CD's and LP's listed, followed by an extensive listing of singles, soundtrack magazines, and some cassettes. Prices are reasonable, though overseas LP shipping can be high. Movie Boulevard also has catalogs of PAL videos and movie memorabilia, for the same price of \$1 (American) a catalog. One last thing, for overseas (from England) members--I recommend ordering with a credit card by phone, as if you order through the mail you have to wait for a confirmation letter before sending payment, which can make it take a month for one order. Call them up and use a credit card, if you have one--it's a lot faster.

WANTED

Nothing new in this section. Just 'Looker' (Nitzsche), V-The Final Battle (McCarthy), and Young Guns (?) for Michelle Drayton, none of which are listed in the newest Movie Boulevard I have. I know I've seen something for V, though, perhaps an LP from ASQ Records a while back. Concerning members and their soundtracks, Amer Khalid had a suggestion: Would anyone want to see a Buy and Sell section as well as a Wanted section? Food for thought. If anyone has any input, let me know.

SCORE NEWS

'The Flash' is turning out to be decent, and Danny Elfman's main title, done without sound effects (good audio tape material!) is pretty good. Elfman apparently scored the entire 2 hour TV-movie premiere, while the regular 1 hour episodes are being scored by Shirley Walker, conductor of many Elfman scores, done mostly in Elfman's style. ST: TNG's new season kicked off on 9-29 here in the states, with a great Ron Jones score. As for movies, Andy Dursin is praising Quigley: Down Under (Poledouris) as a terrific score, while Paul MacLean recommends Memphis Belle (Fenton). By the way, the music accompanying the Memphis Belle trailer is 'Irish Tune from County Derry'. In upcoming scores, most of the stuff from last issue still stands-- Bill Conti-Rocky V, Carmine Coppola-Godfather III, Jerry Goldsmith-The Russia House, HELP (TV), Danny Elfman-Edward Scissorhands, Basil Poledouris-Flight of the Intruder, and, a new one, John Williams-Home Alone, a Christmas comedy from John Hughes and Chris Columbus. A long article appeared in the 10-7-90 Boston Globe with Williams, and this is one of the things he discusses. Moving on, Paul MacLean tells me of the Goldsmith Society's 2nd Film Music Seminar in London last July, with John Scott, John Cameron, Roy Budd, Nigel Hess, and Richard Harvey, and also of a segment on The Today Show in August, with Jerry Goldsmith. And, Mark W. Hamilton has some news about Alien III, which isn't filming after all, and Star Trek VI, which is now back on track with the original cast and no Harve Bennett. Finally, Andy Dursin brings up 'Film Score', a 1 hour program re-run on the Discovery Channel recently, featuring the early days of scoring with a 5 minute end segment on Jerry Goldsmith about 'The Mephisto Waltz'. And finally, Mark Hamilton informs me that he was the one who told me about Dances with Wolves and Solar Crisis, and he sticks by them.

ALBUM NEWS

Star Trek II is being re-released on CD and LP! It's on an American label, that's all I know. In other matters, I picked up some good stuff recently. First, there's 'The Carl Stalling Project', a 76 minute CD featuring music from all those looney Warner Bros. cartoons--classic stuff. Also, I found a Zubin Mehta CD of Star Wars/Close Encounters, which Andy Dursin says he's seen as well. It's pretty decent. On the subject of Star Wars, I found a double length cassette of the full Empire Strikes Back soundtrack, which is pretty rare nowadays. Finally, I picked up an Erich Kunzel tape, Fantastic Journey--Erich Kunzel and the Cincinnati Pops do so pretty good stuff--their compilation albums are recommended. Also, the Twin Peaks soundtrack is out, though I didn't get it. Moving on, Andy Dursin tells me of Varèse Sarabande re-releasing the original Close Encounters CD, previously on Arista, and re-issuing their re-release of The Final Conflict (Goldsmith), but only on cassette. Some of the new soundtracks coming out on Varèse are Memphis Belle, Pacific Heights, White Palace, The Grifters, and Hardware. Intrada has yet to release Quigley: Down Under, though. Some more news comes from Paul MacLean, first about John Corigliano, whose Symphony #1 was recently performed by the Chicago Symphony, with the first movement based on his score for 'Revolution', of which a CD is being planned. A CD of Corigliano's 'Three Hallucinations For Orchestra', derived from 'Altered States', has also been released, conducted by Leonard Slatkin. Meanwhile, Silva Screen (still no word about the 80 minute Legend CD) has released LP's of Our Man Flint and In Like Flint (both on the same album) and Patton (with no dialogue on the last track), and CD's of the albums will follow in a few months. Silva Screen is also releasing an album containing Maurice Jarre's 'Lion of the Desert' and 'Mohammed, Messenger of God'.

QUESTIONS AND ANSWERS

This section may be temporary--or, it may not. In any case, Mark Hamilton had some brainstorm on the late Howard's questions, if anyone's curious, and here they are:

A: Mark is sure he saw a soundtrack for 'The 'Burbs', but he can't place it at the moment. It's not listed in Movie Boulevard.

A: 'Source music' could be referring to 'Inspirational Music', concerning Alexander Courage in Gremlins 2.

A: Mark thinks there may be an octopus in Goonies, but he hasn't seen the film for a while.

A: Spielberg's next film is 'Jurassic Park', a dinosaur film shooting in Elstree in England and in Sri Lanka, India.

That's about it for those queries--if only we had them a month ago. Mark didn't have anything on the 'Into Berlin' march from Indy III as he's currently separated from his soundtracks and books. He does say that the score was performed by a Hollywood Studio orchestra, not the London Symphony Orchestra. Moving on, Amer Khalid had some questions:

Q: Was a soundtrack ever released for 'Allen Quartermain/Lost City of Gold'? Did Jerry Goldsmith score it, or did someone else?

Q: Has Maurice Jarre's soundtrack for 'Omar Mukhtar: Lion of the Desert' ever been released?

Any answers to those questions would be appreciated. Amer also notes to Raymond Santoro, who inquired what the members thought of Darkman last newsletter, that 'I really enjoyed Darkman--and the score is much better than what Elfman did on Dick Tracy.' And now, a question from Michelle Drayton:

Q: Does anybody know anything about a movie called Miracle Mile, music by Tangerine Dream?

And finally, I have a question for the members:

Q: How would the book 'The Music of the Movies' fit in with the other books? I saw the book, but didn't get around to reading it.

ST:TNG MUSIC GUIDE UPDATE/CORRECTIONS

Note: When aired overseas and in 5-day-a-week markets, episodes are aired by production numbers, which vary.

31/6 The Schizoid Man - Dennis McCarthy	51/4 Who Watches the Watchers - Ron Jones	74/1 The Best of Both Worlds, Pt II - Jones
35/10 The Dauphin - Dennis McCarthy	52/5 The Bonding - Dennis McCarthy	75/2 Family - Dennis McCarthy
37/12 The Royale - Ron Jones	53/6 Booby Trap - Ron Jones	76/3 Brothers - Ron Jones
39/14 The Icarus Factor - Ron Jones	54/7 The Enemy - Dennis McCarthy	77/4 Suddenly Human - Dennis McCarthy
44/19 Manhunt - Dennis McCarthy	55/8 The Price - Ron Jones	78/5 Remember Me -
48/1 Evolution - Ron Jones	56/9 The Vengeance Factor - Dennis McCarthy	79/6 Legacy - Dennis McCarthy
49/2 The Ensigns of Command - McCarthy	57/10 The Defector - Ron Jones	80/7 Reunion - Ron Jones
50/3 The Survivors - Dennis McCarthy	58/11 The Hunted - Dennis McCarthy	

TRAGEDY - READ THIS SECTION

Once again, I was ready to send this newsletter off when I got a letter, postmarked South Africa. The SCL has lost its first member--Howard Clucas was killed in a car accident on October 19th. Jeanny Driscoll, one of his best friends, informed me. I know none of the specifics. Jeanny has offered to correspond with me, and I will ask her if it's all right to print her address, so everyone can write to her if they want. As she said to me, any friend of Howard's is a friend of hers. I really don't know what else to say. Condolences can go through me until I check with Jeanny. Final observation-- Death sucks.

TO START OFF

Welcome aboard! I'm Andy Dursin, and this is the first issue of SCORE, the member review letter that will accompany all issues you'll receive of the SCL. SCORE is completely devoted to reader material, the bulk of which will come in the form of reviews. When you send in your material, (and PLEASE do send anything and everything), try to keep your reviews within the following guidelines:

- 1) Three or four sentences, within a paragraph. I want everybody to get their fair share of writing space, so please (if you don't mind) try to keep your review as brief as possible. If you don't, I may have to eventually edit a portion of your review to accommodate space. If this does happen, I'll try to get the gist of your review in the newsletter.
- 2) Mention anything special if you're reviewing a certain soundtrack that's not a recent release. Cover art, booklet notes, extra tracks, running time, etc. would be fine.
- 3) Feel free to review **anything** you want. This is your space. But I think having members review a certain soundtrack and then having a mixture of opinions would be interesting--so each issue I'll list several soundtracks in particular which I'd like for you to comment on. But again, send it all in for whatever you'd like to review. (AND REVIEWS SHOULD HAVE A GRADE- A TO F)

And apart from that, that is about it in terms of format. We can make up sections as I get your reactions and comments--which are all appreciated.

ALSO---we can have a topic of the month or a "Top 10" list, all relating to soundtracks. (i.e. your "5 favorite Goldsmith scores", etc.) More on that in the next issue.

AND FINALLY---all comments and suggestions are welcomed and appreciated. So please enclose them with your reviews.

REVIEWS

As for myself, my personal favorite composer is John Williams, though I also like Jerry Goldsmith, Danny Elfman, Georges Delerue, Alan Silvestri and some of James Horner's work. Below are some of my reviews of recent soundtrack releases:

DARKMAN Music by Danny Elfman, Orchestrated by Steve Bartek and Conducted by Shirley Walker. MCA Records, Cassettes and Compact Discs 13 tracks- 40:13 /// Danny Elfman has had a solid year of composing with his scores for "Nightbreed" (MCA) and "Dick Tracy" (Sire), two good soundtracks that rank high on my list. His terrific score for "Darkman", Sam Raimi's "little" film which is as entertaining as any film made so far this year, contains fragments from Bernard Herrmann and is still able to fashion an original sounding album using bits from classic scores. Elfman's robust score may not be a great soundtrack to "listen to"--not a lot of melodic material here. However, those looking for a fine genre score should definitely keep this high on their lists. B+

GEORGES DELERUE-THE LONDON SESSIONS VOL.1 Music Composed and Conducted by Georges Delerue. Varese Sarabande CDs and Cassettes 10 tracks- 52:34 /// Georges Delerue is a French composer who we have not heard enough from. His music is rich, melodic and sweepingly orchestral. Needless to say, I hadn't heard a lot of Delerue's music until I purchased this 1990 compilation of his film music. Volume One contains music from "Platoon", "Rich and Famous", "Her Alibi" and "Beaches" and his scores all contain a distinct, wonderful form of film composing which I highly recommend. You may not be well acquainted with his work, but you will be after this terrific album. A

EXPLORERS Music Composed and Conducted by Jerry Goldsmith. Varese Sarabande Reissue CDs and Cassettes, 12 tracks- 41:56 /// Varese Sarabande has done a fine job reissuing "Masada", "Psycho II", "MacArthur" and "Explorers" onto CD this year, all worthy examples of Jerry Goldsmith's work. "Explorers" is perhaps the finest of all four reissues, a mixture of electronic synthesizers and otherworldly orchestral music that wonderfully fits Joe Dante's uneven but overlooked 1985 Paramount fantasy. Over 30 minutes is devoted to Goldsmith's score--there are also three songs by Robert Palmer and two now-defunct rock groups. A-

ARACHNOPHOBIA Music by Trevor Jones and Conducted by Shirley Walker. Hollywood Records CDs and Cassettes. 20 tracks- 58:31 /// One of this summer's most surprising scores was Trevor Jones' terrific score for "Arachnophobia", mixing ethnic instrumentation with Spielbergian suburban hometown music and a tense, menacing spider theme. But Jones, with the help of Danny Elfman collaborator Shirley Walker, is able to create an almost comical tone through it all, resulting in a truly fine soundtrack. There is also a good deal of rock songs on the album--most of which are not in the film itself. While these songs range from adequate to barely listenable, Jones' score is a pleasant surprise. (Note--nearly each track contains dialogue!). **A-**

ROBOCOP 2 Music by Leonard Rosenman.

DIE HARD II Music by Michael Kamen. Both available from Varese Sarabande--CDs and Cassettes. The year's weakest outings come from two very different composers--a veteran award winner and a newcomer who continues to score major theatrical films. "**ROBOCOP 2**" is an especially unmemorable outing for Leonard Rosenman. Here he composes a new theme for Robocop, sounding a lot like his great score for the 1986 "Star Trek IV" sequel, also containing a group of singers who continually scream "Robocop!" in the background throughout the piece. Definitely not Rosenman's best work. **DIE HARD 2**, meanwhile, is a horrible soundtrack on every level. Michael Kamen may have reached his peak with last year's fine score for "The Adventures of Baron Munchausen" (Warner Bros). But since then he botched two sequel scores, those for "Licence to Kill" (MCA) and "Lethal Weapon 2". And here he has composed a score with no texture, no excitement, certainly no melodic material, and no memorable tracks at all. Not surprisingly, the best track comes from Sibelius, whose "Finlandia" music was used in the film over the end credits. And if not for that, this album may be the first "F" I've awarded in a long, long time. **Robocop: C- Die Hard II: D-**

PICK OF THE MONTH

THE REIVERS Music Composed and Conducted by John Williams. Masters Film Music Reissue CD, available through Varese Sarabande CD Club. 11 tracks- 30:06 /// I had heard a lot about John Williams' score for "The Reivers" for a long time but had not been able to find a copy of it until Masters Film Music reissued the original CBS soundtrack onto CD last May. And this is one score that easily belongs on every soundtrack enthusiasts' shelf--a wonderful, childhood score written for the 1969 Steve McQueen film that was based on William Faulkner's novel. Williams uses several textures to create this fantastic soundtrack, which was the first (according to the liner notes) to use Williams' now standard approach of orchestral strings and crescendos. The price is \$19.98--a small sum to pay for a classic soundtrack, now preserved by Masters Film Music. **A+**

CAPSULE REVIEWS OF OTHER SOUNDTRACKS.....Michael Small's **Mountains of the Moon** is an adequate though extremely derivative soundtrack that sounds like several weak John Williams scores rolled into one..and its still not that good! (And neither was the movie). Give this one a **C.....**Danny Elfman's **Dick Tracy** (Sire) was one of three different soundtrack albums released, and is easily the best. However, Elfman isn't sure that he should have composed the score for this Warren Beatty film, as he noted in an AP interview last month. Still, under the direction of Elfman associates Steve Bartek, Shirley Walker and Bob Badami, this is a good-sounding soundtrack that's different enough from "Batman" to be recommended. Give it a **B.....**Elfman's other score this year, aside from previously reviewed "Darkman" is **Nightbreed** (MCA), a soaring score for the horribly bad Clive Barker horror film from early this year. Elfman's score is one of the film's few good points, and its too bad it wasn't featured in another, better film. With choruses and ethnic instrumentation, Elfman has composed the finest score for a horror film since Goldsmith tuned up "Poltergeist" nearly nine years ago! (And, by the way, why doesn't somebody release that classic on CD!). "Nightbreed" warrants a **B+....****Dead Poets Society** (Varese Sarabande) is more like a compilation of classic Maurice Jarre film music than an actual soundtrack, mainly because only several tracks are devoted to this score. The rest is music pulled from other Jarre recordings made for the films of Peter Weir and previously released by Varese Sarabande. The music is pretty good, although certain portions are better than others. Chalk up a **B.....**One of 1989's best scores was Philippe Sarde's beautiful score for **The Bear** (PolyGram), a wonderfully rich sounding musical track that, when added to Jean-Jacques Annaud's direction and the sweeping photography, helped create a terrific movie. Give this one an **A.....****Back to the Future Part III** (Varese Sarabande) is the best score of the trilogy, containing a lot of new thematic material that ranks with the best of Alan Silvestri's work thus far. A solid **A.....****Presumed Innocent** is a fine score from maestro John Williams, out from Varese Sarabande (hey--what isn't?). Give this a **B..**

NEXT ISSUE-- YOUR REVIEWS AND A LOOK AT "QUIGLEY DOWN UNDER" FROM BASIL

POLEDORIS (IT'S SUPPOSED TO BE A GREAT SCORE).

PLEASE SEND IN YOUR REVIEWS TODAY, AND SEE YOU NEXT MONTH! **ANDY DURSIN, editor**